



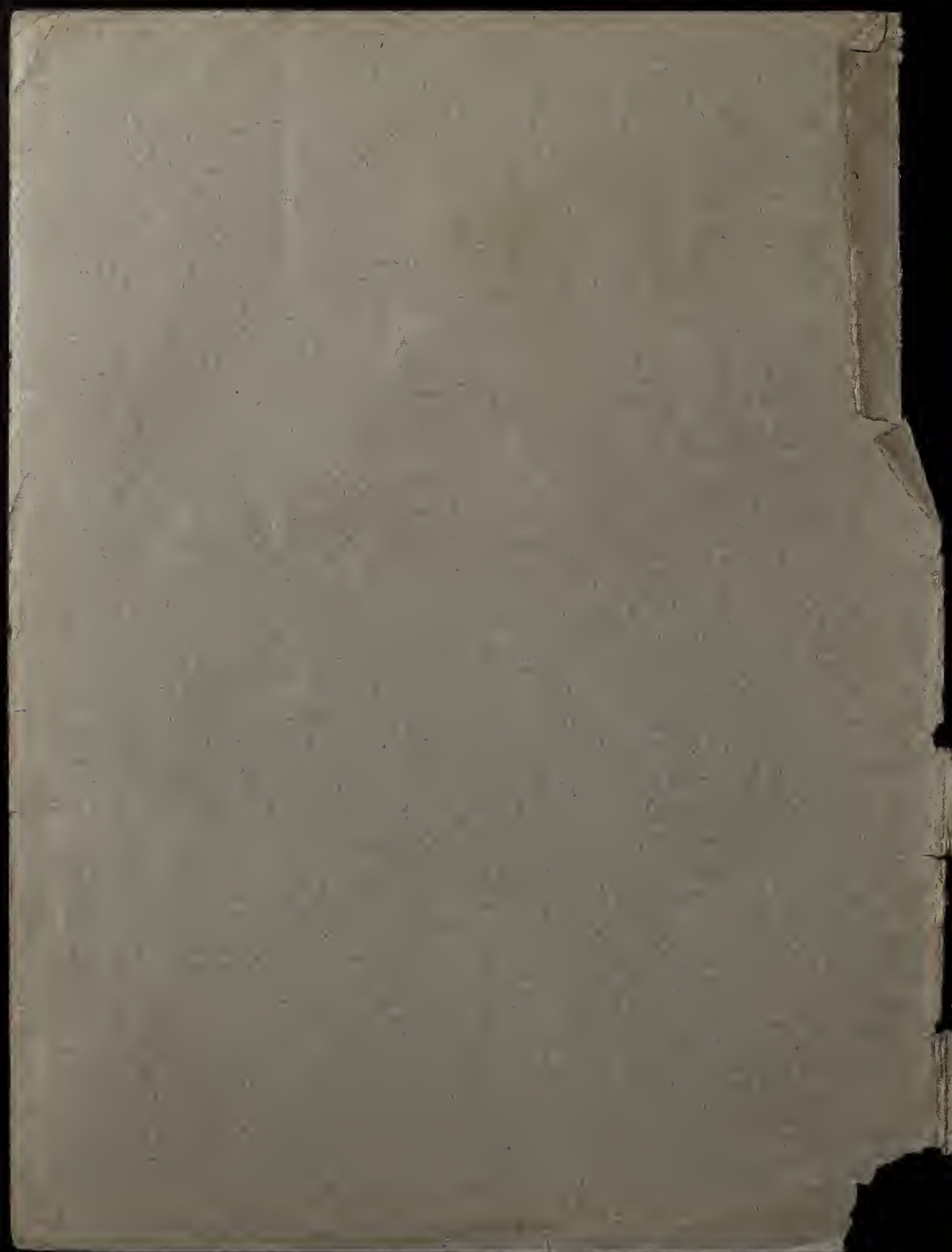
# Scales Chords *and* Arpeggios

for  
PIANOFORTE

Compiled by  
\*C. L.M. HARRIS\*

EIGHTH EDITION

THOMAS ANDERSON  
MUSIC PUBLISHER  
24 KING ST., E. HAMILTON, ONTARIO  
Printed in U.S.A.





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## To The Purchaser

The importance of practising and becoming familiar with all the Scales, Chords and Arpeggios is admitted by every Pianist of note.

Any Student who will memorize and faithfully practise the contents of this book, under a competent instructor, will be amazed at the skill he will acquire in the reading of music.

The reason for this is that every instrumental Composition is made up of none other than Scales or particles of Scales, Chords or Arpeggios.

The Artist can keep his technique in excellent Condition by daily working on scales etc., and it is only by so doing he is able to devote his entire ability to the interpretation and finer points of a Composition.

The moral to this is :- Practice a portion of the contents of this book daily, thoroughly and systematically and you need not worry over the technical side of your piano playing - technique is not every thing, but without it, you cannot play any musical instrument.

C. L. M. HARRIS

## A few hints for the Student

### SCALES

In Octaves, tenths, sixths and contrary motion remember upon which note the fourth finger falls. In double thirds upon which note the fifth finger falls and in double sixths upon which note the third finger falls. In the Chromatic Scale use the third finger only on the black keys.

### CHORDS

Common Chords, (four note form), Right Hand use the third finger only in the first position. Left hand - Third finger only in the third position. Three note form, Right Hand - use the second finger only in the second position. Left Hand - use the second finger only in the third position.

In Dominant Seventh and Diminished Seventh use the third finger only in the third position, both hands the same.

### ARPEGGIOS

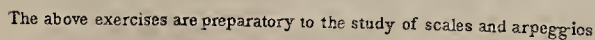
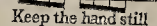
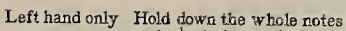
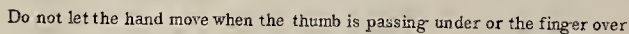
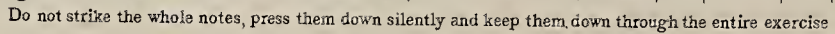
When the Arpeggio starts with a black key in the right hand the first finger (thumb) will generally fall on the next white key. In the left hand it will fall on the white key farthest away from the black one.

### OCTAVES

Use the fourth finger on the black keys.



Right hand only



# THE DIATONIC SCALES

5

SIMILAR MOTION in octaves C major

R.H.  
4th finger on B

L.H. 4th on D



in tenths



in sixths



CONTRARY MOTION from the unison



in double thirds

R.H.  
5th finger on G

L.H.  
5th finger on C



in double sixths

3rd finger on E

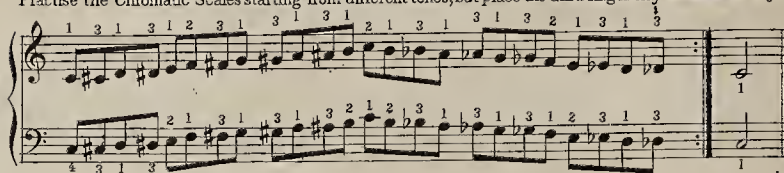
3rd finger on G



## CHROMATIC SCALE

Practise the Chromatic Scales starting from different tones, but place the third finger only on the black keys

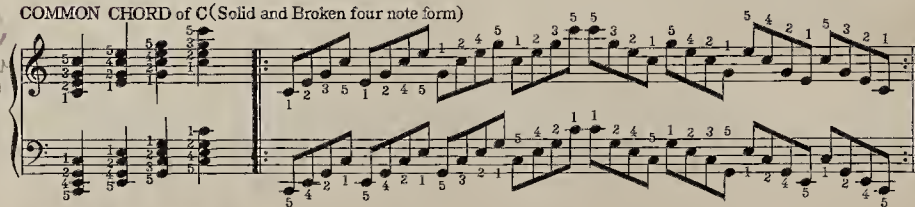
Only Use the  
3rd finger on  
the black keys



SAME SCALE different notation



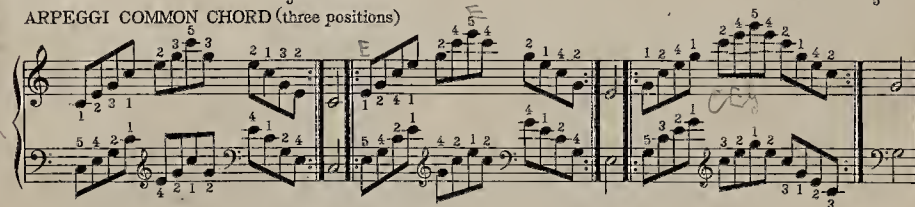
COMMON CHORD of C (Solid and Broken four note form)



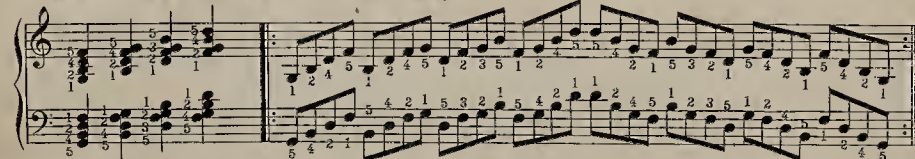
three note form (triads)



ARPEGGI COMMON CHORD (three positions)



DOMINANT SEVENTH CHORD (Solid and Broken)





ARPEGGI Dominant 7th (four positions)

7

DIMINISHED 7th CHORD (solid and broken)

ARPEGGI (four positions)

G major

SIMILAR MOTIONS in octaves

4th finger on F#

4th finger on A

8  
PC 231  
F#

in tenths

[illegible]

in sixths

Handwritten musical score for 'The Rose Tree' in F# major, 2/4 time. The score is for two voices: Soprano (F#) and Alto (A). The melody is simple and folk-like, consisting of eighth and quarter notes. The lyrics are written below the notes. The piece ends with a double bar line and a final whole note chord.

**Soprano (F#):**

1 4 1 3 4 5 1 3 4 3

**Alto (A):**

3 1 3 4 9 4 3 4 1 1 4 1

CONTRARY MOTION from the unison

Handwritten musical score for "The Merry Widow" (No. 10). The score is written for piano (F# and A) and includes fingerings (1, 2, 3, 4, 5) and a repeat sign.

in double thirds

5th finger on D

D

This musical score is for the song "The Rose Tree." It features two staves: a treble staff and a bass staff. The key signature has one sharp (F#), indicating the key of D major or A minor. The time signature is common time (C). The melody is written in the treble staff, starting on a G4 note and ending on a D5 note. The accompaniment is written in the bass staff, starting on a D3 note and ending on a D3 note. The piece consists of eight measures. Fingerings are indicated by numbers 1-5 above or below notes. The first measure has a fingering of 3 for the treble staff and 2 for the bass staff. The second measure has a fingering of 3 for the treble staff and 2 for the bass staff. The third measure has a fingering of 3 for the treble staff and 2 for the bass staff. The fourth measure has a fingering of 3 for the treble staff and 2 for the bass staff. The fifth measure has a fingering of 3 for the treble staff and 2 for the bass staff. The sixth measure has a fingering of 3 for the treble staff and 2 for the bass staff. The seventh measure has a fingering of 3 for the treble staff and 2 for the bass staff. The eighth measure has a fingering of 3 for the treble staff and 2 for the bass staff.

in double sixths

3rd finger on E

G

This musical score is for the song 'The Rose Tree'. It is written for a piano and voice. The piano part consists of two staves: a treble staff and a bass staff. The treble staff has a key signature of one sharp (F#) and a 2/5 time signature. The bass staff has a key signature of one sharp (F#) and a 2/5 time signature. The piano part is a continuous melody. The voice part is written in a single staff with a key signature of one sharp (F#) and a 2/5 time signature. The lyrics are written below the voice staff. The score is divided into two systems. The first system contains the first two lines of the song. The second system contains the next two lines of the song. The piano part is written in a style that is typical of early 20th-century sheet music. The voice part is written in a style that is typical of early 20th-century sheet music. The lyrics are written in a style that is typical of early 20th-century sheet music.

COMMON CHORD of G (solid and broken four note form)

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style with many eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and single notes. The score is divided into two systems by a double bar line. The first system has three measures, and the second system has four measures. The music ends with a double bar line and repeat dots.

## three note form



## DOMINANT 7th CHORD (solid and broken)



## DIMINISHED 7th CHORD (solid and broken)



## ARPEGGI COMMON CHORD (three positions)



## ARPEGGI Dominant 7th (four positions.)





## ARPEGGI Diminished 7th (four note form)

## D major

SIMILAR MOTION in octaves

4th finger on C#

in tenths

in sixths

CONTRARY MOTION from the unison



in double thirds

5th finger on A

A

in double sixths

3rd finger on B

G

COMMON CHORD of D (solid and broken four note form)

three note form

ARPEGGI COMMON CHORD (three positions)

DOMINANT SEVENTH CHORD (solid and broken)

## ARPEGGI Dominant 7th (four positions)

## DIMINISHED 7th CHORD (solid and broken)

## ARPEGGI (four positions)

## SIMILAR MOTION in octaves

## A major

1st finger on G#

B

in tenths

G# B

in sixths

G# B

CONTRARY MOTION from the unison

G# B

in double thirds

5th finger on E A

in double sixths

3rd finger on F# G#

COMMON CHORD of A (solid and broken four note form)



## three note form



## ARPEGGI COMMON CHORD (three positions)



## DOMINANT SEVENTH CHORD (solid and broken)



## ARPEGGI Dominant seventh (four positions)



## DIMINISHED 7th CHORD (solid and broken)





## ARPEGGI (four positions)

## E major

9/1-3/10

SIMILAR MOTION in octaves

4th finger on D#

in tenths

in sixths

CONTRARY MOTION from the unison

5th finger on B

A

3rd finger on C#

G#

in double thirds

in double sixths

✓

three note form

ARPEGGI COMMON CHORD (three positions)

**DOMINANT SEVENTH CHORD (solid and broken)**

ARPEGGI Dominant 7th (four positions)

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes a repeat sign and a double bar line. The melody consists of eighth and sixteenth notes, and the accompaniment consists of eighth and sixteenth notes. The score is written in a standard musical notation style.

## DIMINISHED 7th CHORD (solid and broken)

## ARPEGGI (four positions)

## SIMILAR MOTION in octaves

## B major

## CONTRARY MOTION from the unison



in double sixths

3rd finger on G#

G#

COMMON CHORD of B (solid and broken four note form)

three note form

ARPEGGI COMMON CHORD (three positions)

DOMINANT SEVENTH CHORD (solid and broken)

ARPEGGI Dominant 7th (four positions)





DEMINISHED 7th CHORD (solid and broken)



ARPEGGI (four positions)



F# major (ENHARMONICALLY Gb major)

SIMILAR MOTIONS in octaves



in tenths



in sixths

A#

F#

CONTRARY MOTION from the unison

A#

F#

in double thirds

5th finger on F#

A#

in double sixths

3rd finger on G#

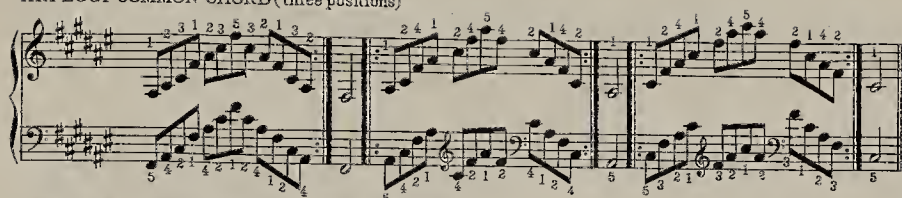
G#

COMMON CHORD of F# (four note form)

three note form

ARPEGGI COMMON CHORD (three positions)

21



DOMINANT SEVENTH CHORD (solid and broken)



ARPEGGI Dominant 7th (four positions)



DIMINISHED 7th CHORD (solid and broken)



ARPEGGI (four positions)





A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The bass staff has a key signature of two sharps (F#, C#) and a 2/4 time signature. The melody is written in the treble staff, and the bass line is in the bass staff. The score includes a double bar line with repeat signs. Fingerings are indicated by numbers 1-5 above or below notes. The lyrics 'The Rose Tree' are written below the bass staff.

SIMILAR MOTION in octaves

SIMILAR MOTION in octaves

4th finger on B $\flat$

G $\flat$

in tenths

in tenths

Bb

Gb

in sixths

in sixths

B $\flat$

G $\flat$

CONTRARY MOTION from the unison

CONTRARY MOTION from the unison

Bb

Gb

in double thirds

[illegible]

in double sixths

3rd finger on A $\flat$

A $\flat$

COMMON CHORD of D $\flat$  (solid and broken 4 note form)

three note form

ARPEGGI COMMON CHORD (three positions)

DOMINANT SEVENTH CHORD (solid and broken)

ARPEGGI Dominant 7th (four positions)

DIMINISHED 7th CHORD    solid and broken 5

ARPEGGI (four positions)

This musical score is for a piece titled 'ARPEGGI (four positions)'. It is written for piano and consists of four systems of music, each with a treble and bass staff. The key signature is B-flat major (two flats). The first system has a treble staff with a melodic line and a bass staff with a supporting line. The second system continues the melody and accompaniment. The third system features a more complex melodic line in the treble staff. The fourth system concludes the piece with a final chord. Fingering numbers (1-4) are indicated above many notes. A double bar line with repeat dots is used to divide the piece into sections. The score is handwritten on aged paper.

4th finger on B $\flat$

D $\flat$

[illegible]



in sixths

25

B $\flat$  D $\flat$

CONTRARY MOTION from the unison

B $\flat$  D $\flat$

in double thirds

5th finger on D $\flat$  F

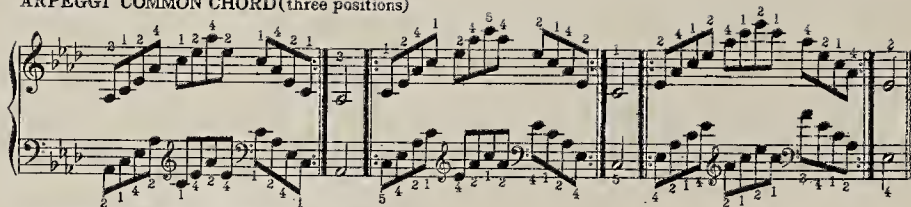
in double sixths

3rd finger on A $\flat$  E $\flat$

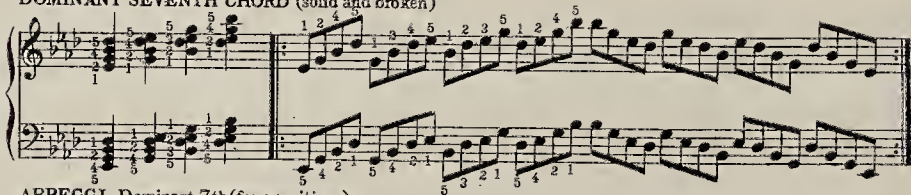
COMMON CHORD of A $\flat$  (solid and broken four note form)

three note form

## ARPEGGI COMMON CHORD(three positions)



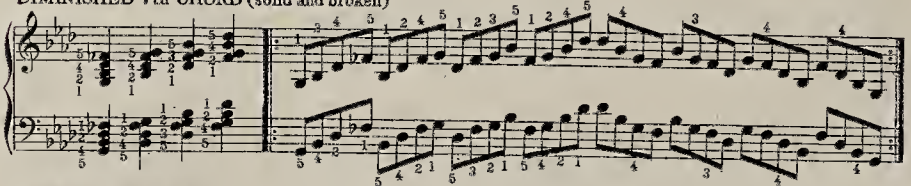
## DOMINANT SEVENTH CHORD (solid and broken)



## ARPEGGI Dominant 7th(four positions)



## DIMINISHED 7th CHORD (solid and broken)



## ARPEGGI 4 positions



Dec. 1911

**E<sup>b</sup> major**

SIMILAR MOTION in octaves

4th finger on B<sup>b</sup>

A<sup>b</sup>

in tenths

B<sup>b</sup>

A<sup>b</sup>

in sixths

B<sup>b</sup>

A<sup>b</sup>

5th finger on G

in double thirds

C

3rd finger on A<sup>b</sup>

in double sixths

B<sup>b</sup>

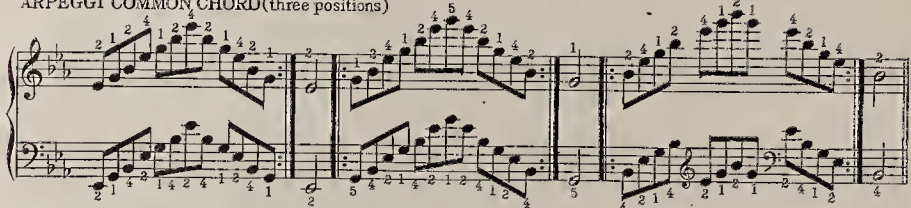


COMMON CHORD of E $\flat$  (solid and broken four note form)

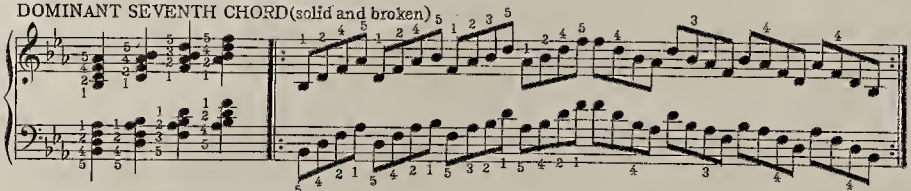
## three note form



## ARPEGGI COMMON CHORD (three positions)



## DOMINANT SEVENTH CHORD (solid and broken)



## ARPEGGI Dominant 7th (four positions)



## DIMINISHED 7th CHORD (solid and broken)

## ARPEGGI (four positions)

B $\flat$  major

## SIMILAR MOTION in octaves

4th finger on B $\flat$

## in tenths

in sixths

## CONTRARY MOTION from the unison

in double thirds

5th finger on G

G

in double sixths

3rd finger on A

F

COMMON CHORD of B $\flat$  (solid and broken four note form)

three note form

ARPEGGI COMMON CHORD (three positions)

DOMINANT 7th CHORD (solid and broken)



ARPEGGI Dominant 7th(four positions)

31

DIMINISHED 7th CHORD (solid and broken)

ARPEGGI (four positions)

SIMILAR MOTION in octaves

4th finger on Bb

F major

G

in tenths

B $\flat$

G

in sixths

B $\flat$

G

CONTRARY MOTION from the unison

B $\flat$

G

in double thirds

5th finger on G

F

in double sixths

3rd finger on E

C

COMMON CHORD of F $\flat$  (solid and broken four note form)

three note form

33



ARPEGGI COMMON CHORD three positions



DOMINANT 7th CHORD (solid and broken)



ARPEGGI Dominant 7th (four positions)



DIMINISHED 7th CHORD (solid and broken)





## ARPEGGI(four positions)

## A minor (HARMONIC)

SIMILAR MOTION in octaves

4th finger on G#

in tenths

in sixths

CONTRARY MOTION from the unison

## MELODIC in octaves

G# and Gb

B

## in double thirds (Harmonic)

5th finger on B

E

## in double sixths

3rd finger on F

A

## COMMON CHORD of A MINOR (solid and broken four note form)

## three note form

## ARPEGGI COMMON CHORD (three positions)

The dominant 7th and diminished 7th chords and arpeggi of A minor are the same as those of A major. See page 14

## E minor (HARMONIC)

SIMILAR MOTION in octaves

4th finger on D#



in tenths

D#

F#



in sixths

D#

F#



CONTRARY MOTION from the unison

D#

F#



MELODIC in octaves

D# and D#

F#



in double thirds (Harmonic)

5th finger on B

A





in double sixths (Harmonic)

3rd finger on E

E

COMMON CHORD of E MINOR solid and broken four note form

three note form

ARPEGGI COMMON CHORD three positions

The dominant 7th and diminished 7th chords and arpeggi of E minor are the same as those of E major.  
See page 16

**B minor (HARMONIC)**  
SIMILAR MOTION in octaves

4th finger on A#

F#

in tenths

A#

F#

in sixths

in sixths

A#

F#

CONTRARY MOTION from the unison.

CONTRARY MOTION from the unison

This musical exercise is written for two staves, Treble (A) and Bass (F), in the key of D major (two sharps). The title is "CONTRARY MOTION from the unison". The exercise consists of two measures. In the first measure, the Treble staff starts on D4 and ascends stepwise to A4, while the Bass staff starts on D4 and descends stepwise to A3. In the second measure, the Treble staff starts on A4 and descends stepwise to D4, while the Bass staff starts on A3 and ascends stepwise to D4. Fingering is indicated by numbers 1 through 5 above or below the notes. The piece concludes with a double bar line and repeat dots.

MELODIC in octaves

A# and A



F#



This musical notation shows two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a sequence of notes with fingerings: 1, 4, 1, 1, 5, 4, 3, 4, 3. The bottom staff is in bass clef with a key signature of one sharp (F#). It contains a sequence of notes with fingerings: 1, 4, 3, 4, 1, 4, 1, 4, 1. Both staves end with a double bar line and a repeat sign.

in double thirds (*Harmonic*)

5th finger on A#

A#

in double sixths (*Harmonic*)

3rd finger on B

G

The musical score for 'In Ecce Sextus (Tribulation)' is written for a grand piano. It features a treble and bass staff. The treble staff begins with a treble clef and a key signature of one sharp (F#). The bass staff begins with a bass clef and a key signature of one sharp (F#). The music is in 4/4 time. The score is divided into two systems. The first system contains measures 1 through 8. The second system contains measures 9 through 12. The music is characterized by a steady eighth-note rhythm in the right hand and a more complex, often triplet-based, rhythm in the left hand. Fingering numbers (1-5) are provided for many of the notes. The piece concludes with a final chord in measure 12.

## COMMON CHORDS of B MINOR solid and broken (four note form)

Two systems of musical notation. The first system shows solid chords (triads) for B minor: B2-B3-A2, B2-B3-A1, B2-B3-G2, and B2-B3-G1. The second system shows broken chords (arpeggios) for B minor: B2-A2-G2-F#2, B2-A2-G2-F#1, B2-A2-G1-F#1, and B2-A2-G1-F#2. Fingering numbers 1-5 are indicated for each note.

## three note form

Two systems of musical notation. The first system shows solid chords (dyads) for B minor: B2-A2, B2-A1, B2-G2, and B2-G1. The second system shows broken chords (arpeggios) for B minor: B2-A2-G2, B2-A2-F#2, B2-A2-F#1, B2-A2-G1, B2-A2-F#1, B2-A2-G2, B2-G2-F#2, B2-G2-F#1, B2-G1-F#1, and B2-G1-F#2. Fingering numbers 1-5 are indicated for each note.

## ARPEGGI COMMON CHORD (three positions)

Two systems of musical notation showing arpeggiated chords in three positions. The first system shows arpeggios for B2-A2-G2, B2-A2-F#2, B2-A2-F#1, B2-A2-G1, B2-A2-F#1, and B2-A2-G2. The second system shows arpeggios for B2-G2-F#2, B2-G2-F#1, B2-G1-F#1, and B2-G1-F#2. Fingering numbers 1-5 are indicated for each note.

The dominant 7th and diminished 7th chords and arpeggi of B minor are the same as those of B major. See page 18

## F sharp minor (HARMONIC)

## SIMILAR MOTION in octaves

Two systems of musical notation. The first system shows similar motion in octaves for F# minor: F#2-E#2-D#2, F#2-E#2-D#1, F#2-E#1-D#1, and F#2-E#1-D#2. The second system shows similar motion in octaves for F# minor: F#2-D#2-C#2, F#2-D#2-C#1, F#2-D#1-C#1, and F#2-D#1-C#2. Fingering numbers 1-5 are indicated for each note.

## in tenths

Two systems of musical notation. The first system shows similar motion in tenths for F# minor: F#2-E#2-D#2, F#2-E#2-D#1, F#2-E#1-D#1, and F#2-E#1-D#2. The second system shows similar motion in tenths for F# minor: F#2-D#2-C#2, F#2-D#2-C#1, F#2-D#1-C#1, and F#2-D#1-C#2. Fingering numbers 1-5 are indicated for each note.



in sixths

G#

F#

CONTRARY MOTION from the unison

G#

F#

MELODIC in octaves

D# and G#

F#

in double thirds (Harmonic)

5th finger on E#

A

in double sixths (Harmonic)

3rd finger on F#

G#

COMMON CHORD of F# MINOR solid and broken (four note form)

three note form

41

ARPEGGI COMMON CHORD three positions

The dominant 7th and diminished 7th chords and arpeggi of F# minor are the same as those of F# major. See page 21

### C sharp minor (HARMONIC)

SIMILAR MOTION in octaves

4th finger on D#

in tenths

in sixths

CONTRARY MOTION from the unison

5th finger on B#

in double thirds (Harmonic)

A

A musical score for a piece titled "in double thirds (Harmonic)". The score is written for two staves, Treble and Bass, in the key of B major (two sharps). The time signature is 4/4. The piece is marked with a tempo of "Allegretto". The notation features complex rhythmic patterns, including triplets and sixteenth notes, and is characterized by "double thirds" (dyads) and harmonic intervals. The score includes fingerings (1-5) and articulation marks (accents, slurs). The piece concludes with a double bar line and repeat dots.

in double sixths (*Harmonic*)

3rd finger on C#

The musical score is written for two staves, Treble and Bass. The key signature has two sharps (F# and C#). The Treble staff begins with a C#4 and the Bass staff with a G#3, both marked with a '3' and a '1' indicating fingerings. The melody consists of eighth and sixteenth notes, with various fingerings indicated above the notes. The piece concludes with a double bar line and a final C#4 in the Treble staff and G#3 in the Bass staff, both marked with a '3' and a '1'.

COMMON CHORDS of  $C\sharp$  MINOR solid and broken (four note form)

COMMON CHORDS of C# MINOR solid and broken (four note form)

three note form

three note form

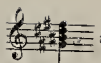

ARPEGGI COMMON CHORD (three positions)

ARPEGGI COMMON CHORD (three positions)

ARPEGGI COMMON CHORD (three positions)

T.A. 54



The DOMINANT SEVENTH CHORD  and DIMINISHED SEVENTH CHORD  and ARPEGGI of C# MINOR are the same as those of Db Major, enharmonically changed See page 23  
Note: An enharmonic change is a change in notation without a change of pitch

### G sharp minor(HARMONIC)

SIMILAR MOTION in octaves

4th finger on A#



in tenths



in sixths



CONTRARY MOTION from the unison,



MELODIC in octaves



in double thirds (*Harmonic*)

5th finger on F $\sharp$

E

This musical exercise is in G# minor, featuring double thirds. The right hand (treble clef) starts on F# (5th line) and the left hand (bass clef) starts on E (4th line). The exercise consists of two measures of ascending and descending eighth-note pairs, with fingerings indicated above and below the notes.

in double sixths (*Harmonic*)

3rd finger on G $\sharp$

D $\sharp$

This musical exercise is in G# minor, featuring double sixths. The right hand (treble clef) starts on G# (1st line) and the left hand (bass clef) starts on D# (2nd space). The exercise consists of two measures of ascending and descending eighth-note pairs, with fingerings indicated above and below the notes.

COMMON CHORD of G $\sharp$  MINOR solid and broken four note form

This exercise shows the common chord of G# minor in both solid and broken forms. The right hand (treble clef) starts on G# (1st line) and the left hand (bass clef) starts on D# (2nd space). The exercise consists of two measures of ascending and descending eighth-note pairs, with fingerings indicated above and below the notes.

three note form

This exercise shows the three-note form of the common chord of G# minor. The right hand (treble clef) starts on G# (1st line) and the left hand (bass clef) starts on D# (2nd space). The exercise consists of two measures of ascending and descending eighth-note pairs, with fingerings indicated above and below the notes.

ARPEGGI COMMON CHORD (three position)

This exercise shows the arpeggiated common chord of G# minor in three positions. The right hand (treble clef) starts on G# (1st line) and the left hand (bass clef) starts on D# (2nd space). The exercise consists of two measures of ascending and descending eighth-note pairs, with fingerings indicated above and below the notes.

The DOMINANT 7th CHORD and DIMINISHED 7th CHORD and ARPEGGI of G $\sharp$  MINOR are the same as those of A $\flat$  Major enharmonically changed See page 26

# D sharp minor (HARMONIC)

SIMILAR MOTION in octaves

45

4th finger on A#

in tenths

in sixths

CONTRARY MOTION from the unison

MELODIC in octaves

in double thirds

5th finger on F#





in double sixths

3rd finger on D#

A#

COMMON CHORD of D# MINOR solid and broken four note form

ARPEGGI COMMON CHORD (three positions)

The DOMINANT 7th CHORD  and DIMINISHED 7th CHORD  and ARPEGGI of D# MINOR are the same as those of Eb Major enharmonically changed. See page 28

## B flat minor (HARMONIC)

SIMILAR MOTION in octaves

4th finger on Bb

Gb

in tenths

B $\flat$  G $\flat$

in sixths

B $\flat$  G $\flat$

CONTRARY MOTION from the unison

B $\flat$  G $\flat$

MELODIC in octaves

B $\flat$  G $\flat$  & G $\flat$

in double thirds

5th finger on G $\flat$  B $\flat$

in double sixths

3rd finger on D $\flat$  D $\flat$

COMMON CHORD of B<sup>b</sup> MINOR solid and broken four note form

three note form

## ARPEGGI COMMON CHORD three positions

The dominant 7th chord and diminished 7th chord and arpeggi of B<sup>b</sup> minor are the same as those of B<sup>b</sup> major See page 30

F minor (*HARMONIC*)

SIMILAR MOTION in octaves

4th finger on B<sup>b</sup>

in tenths

B<sup>b</sup>

in sixths

B<sup>b</sup>



CONTRARY MOTION from the unison

49

B $\flat$  G

MELODIC in octaves

B $\flat$  G

in double thirds

5th finger on G F

in double sixths

3rd finger on D $\flat$  A $\flat$

COMMON CHORD of F MINOR solid and broken (four note form)

three note form

50) ARPEGGI COMMON CHORD (three positions)

The dominant 7th chord and diminished 7th chord and arpeggi of F minor are the same as those of F major  
See page 33

C minor (HARMONIC)

SIMILAR MOTION in octaves

4th finger on B

in tenths

B

in sixths

B

CONTRARY MOTION from the unison

B

MELODIC in octaves

Bb & Bb

in double thirds

5th finger on C

in double sixths

3rd finger on Ab

COMMON CHORD of C MINOR solid and broken (four note form)

three note form

ARPEGGI COMMON CHORD (three positions)

The dominant 7th chord and diminished 7th chord and arpeggi of C minor are the same as those of C major  
See page 7

G minor (HARMONIC)

SIMILAR MOTION in octaves

4th finger on F#

A



in sixths

The musical score for 'in sixths' consists of two staves. The top staff is for the F# instrument and the bottom staff is for the Eb instrument. Both staves are in 3/4 time and contain a sequence of eighth and sixteenth notes. Fingering numbers are written above the notes: 1, 4, 1, 4, 5, 3, 4, 2 on the top staff and 4, 4, 3, 4, 2, 1, 4, 1, 1, 4 on the bottom staff. The piece concludes with a double bar line and a final whole note on each staff.

CONTRARY MOTION from the unison

F#

A

MELODIC in octaves

Musical notation for 'MELODIC in octaves'. It features a grand staff with two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature has one flat (B-flat). The melody is written in octaves, with the right hand playing the upper octave and the left hand playing the lower octave. The notation includes various fingerings (1-5) and slurs. The piece ends with a double bar line and a repeat sign.

in double thirds

5th finger on D

G

in double sixths

3rd finger on Eb

F#

This musical score is for a piece titled 'in double sixths'. It consists of two staves, Treble and Bass. The key signature has one flat (Bb). The Treble staff begins with a 4-measure rest, indicated by a bracket and the number '4'. The first staff has a bracket on the left side with the text '3rd finger on Eb' written next to it. The second staff has a bracket on the left side with the text 'F#' written next to it. The music is written in a complex, highly technical style with many beamed notes and numerous fingerings indicated by numbers 1 through 5 above or below the notes. The piece concludes with a double bar line and repeat dots.

T A 54

COMMON CHORD of G MINOR solid and broken(four note form)

53

three note form

ARPEGGI COMMON CHORD(three positions)

The dominant 7th chord and diminished 7th chord and arpeggi of G minor are the same as those of G major  
See page 9

D minor(HARMONIC)

SIMILAR MOTION in octaves

4th finger on C#

in tenths

in sixths

## CONTRARY MOTION from the unison

C# E

## MELODIC in octaves

C# & C# E

## in double thirds

5th finger on E G

## in double sixths

3rd finger on Bb C#

## COMMON CHORD of D MINOR solid and broken four note form

## three note form



# ARPEGGI COMMON CHORD (three positions)

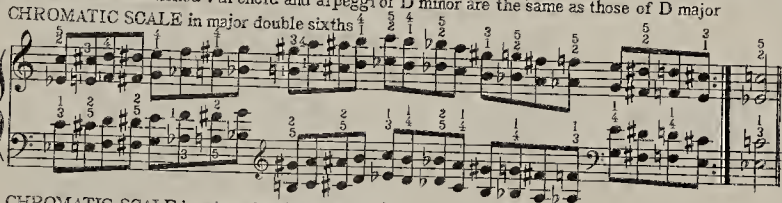
55



The dominant 7th chord and diminished 7th chord and arpeggi of D minor are the same as those of D major  
See page 11.

3rd finger  
on  
G# & C#

A $\flat$  & E $\flat$

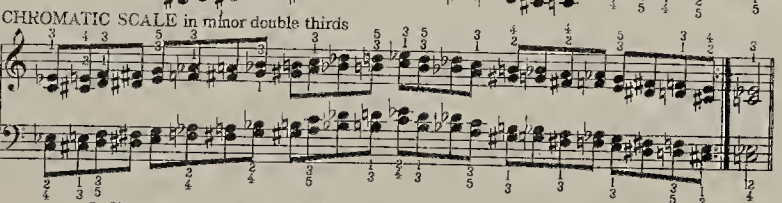


2nd & 4th  
fingers  
on  
A# and F#  
in  
both hands



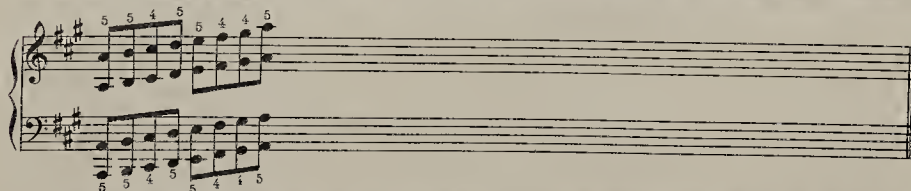
5th finger  
on  
G & D

D & A

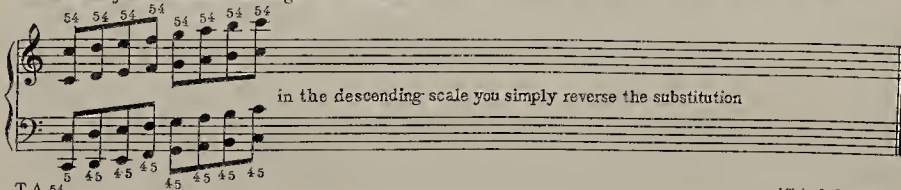


## SCALES IN DOUBLE OCTAVES

Note: In practising scales use the 4th finger on black keys, and the 5th on the white keys, this applies to Chromatic as well, as to diatonic scales



The following fingering is sometimes used when playing scales legato, it is simply striking the key and holding it down while you substitute one finger for the other



in the descending scale you simply reverse the substitution

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